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generations," how the writer seizes at once the sublimest objects in nature, and from the old mountains and the world, hoary with age, carries us backward and forward by the sweep of his sublime imagery, by which he produces a most vivid impression of God's eternity! And in the succeeding verses, in which the brevity of life and the helplessness of man are portrayed, the images are grouped together with such power that the mind is overwhelmed with the picture.

What a matchless work of art is that Psalm which begins, "The Lord is my Shepherd." The green pastures, the still waters, the trustful flock and the watchful shepherd present a scene whose quiet, sunny beauty and calm repose are wonderfully set off by the dark contrast of the valley of the shadow of death; and all this is but the beautiful setting of the bright gem of truth, which shines with greater luster on account of it. This truth, too, was old as Adam, but how it stirs the heart when the great God is presented to us in the character of a tender-hearted Shepherd, who gently leads us, watches over and defends us, and takes us in His strong arms when we grow weary.

The Psalms, the poetic writings of all the prophets, abound with similar illustrations, and yet they are characterized by the greatest simplicity. So much so, —and also on account of our familiarity with them,—that we often miss their beauty altogether, and of necessity the truth, of which they are but the garniture. The book of Proverbs is like a photographic album, full of pictures of beauty taken from the familiar faces of nature. The book of Job, also, furnishes numberless examples and is really a panorama of Idumean life, whose scenes are so vividly portrayed that we are transported to his times, and are made to sit down with his friends and hear him speak, and their replies; we see the desert and the moving caravans,—the lofty palm groves waving in the perfumed air of "Araby the blest." And as the summer sun melts the snows which whiten the lofty mountain-tops, we catch the light that flashes from the streams as they tumble down the rocky sides of the Idumean hills. We see the lighting flash and hear the thunder roll, and above it all the voice of God. So David in the viiith Psalm, where he would tell us of God's wonderful care and condescension, draws his imagery from the shining hosts above, and sings, "When I consider thy heavens, the work of thy fingers; the moon and stars which thou hast ordained; what is *man* that thou art mindful of *him*." Where he would teach the fearful heart the lesson of God's steadfast presence around His people, he sings, "As the mountains are round about Jerusalem, so the Lord is round about his people from henceforth, even forever." It is interesting to note that this is a pilgrim song, and was sung on the occasion of the journey of the tribes from distant lands to the great festivals of

worship at Jerusalem. The doctrine was not new; it appears in formal statements all along the line of prophetic teaching. But how vivid it becomes, how sweet and perennial in its influence, when clad in the æsthetic drapery of the Psalm. The intensity of the Jewish love for the holy city, we can hardly realize. Those expressions, "O how lovely is Zion;" "beautiful for situation;" "the joy of the whole earth;" "the city of the great King," and the like, were only the fervid utterances of that ardent attachment, which nothing could quench.

When the pilgrim caravans drew near the city, and their eyes for the first time caught a glimpse of its towers and battlements, and the gorgeous temple gleaming in the sunlight, beautiful as a bride, the spirit and enthusiasm of the scene must have been wonderfully inspiring. As one company after another took up the responsive song of exultant joy at the beauty spread out before them, the mountains joined in the hallelujah and echoed back the strain. Whenever, in after years, whether in the synagogues of Palestine, or in foreign lands, or in their homes, the sweet words were sung, "As the mountains are round about Jerusalem so the Lord is round about his people from henceforth, even forever," the picture of those steadfast mountains round about the city of their love would not only be vividly recalled, with all the sweet memories which clustered around it, but along with the picture, and forever inseparable from it, would be the starry light of that blessed truth that the great God was round about them wherever they were, with His protecting care forever more.

SULLY'S PORTRAIT OF QUEEN VICTORIA.

BY J. R. LAMBDIN.

IN a recent number of the *Century* is a beautiful engraving from the original study of the portrait of Queen Victoria painted by Thomas Sully, and in a foot-note are some remarks upon the circumstances of the painting of the picture. How it happened that Mr. Sully was enabled to paint the Queen, however, is not related, and as this would probably be a matter generally interesting, I will state the facts as I recorded them shortly after their occurrence.

Thomas Sully, though an Englishman by birth, had long stood in a commanding position in America as a portrait painter, with constant and remunerative employment. The financial crisis of 1837, however, had caused the withdrawal of so many commissions that he resolved to go to London, hoping to succeed to the position left vacant by the recent death of Sir Thomas Lawrence. His many warmly attached friends urged him to this course, and it was the suggestion of Mr.

Charles Toppan and of Mr. Joseph Sill, officers of the St. George's Society, that the sum of one thousand dollars should be collected and placed in the treasury of that society for the payment of Mr. Sully for a picture of the young Queen, then recently come to the throne, that decided him to go abroad. The idea was eagerly adopted by the society, the necessary petition to Her Majesty prepared, signed by its officers, and forwarded to our then Minister, Mr. Stevenson, of Virginia. Mr. Sully, accompanied by his daughter, sailed for England in October, and on his arrival in London had the pleasure of hearing that the petition had been favorably received, and that the Queen would sit for him as soon as the cares of State would allow.

Unfortunately, circumstances did not permit a beginning to be made until February, and not until May was the study-head finished. This was so greatly admired that Hodgson and Graves, the publishers, wished a half-length reproduction of it, to be engraved for them by Wagstaff. For this it was thought necessary to get the permission of the St. George's Society, and before the days of steam, a reply from the other side of the Atlantic was a long time in coming. The Secretary, however, wrote: "Make as many copies as may promote your interests." The half-length was finished in London, but little else came of the visit there, and the full-length picture for the Society was not finished until some months after Mr. Sully's return to Philadelphia.

Acting upon the permission given, the artist had begun a second full-length which he proposed to exhibit for his own benefit, but his right to do so was denied by some of the promoters of the scheme, who, finding how greatly the picture was admired, did not wish it to be repeated. Much discussion followed and so much ill feeling resulted that the matter was carried into court, and then was referred to a board of eminent lawyers, who decided that, unless otherwise stipulated, an artist did not part with his right to reproduce a picture, when he sold the first one.

The ill feeling produced by this conflict was very unfortunate, and to rid himself of the sight of the disputed picture, the artist presented it to the Thistle Society, of Charleston, S. C. The original full-length belongs to the St. George's Society, of Philadelphia, and is a beautiful specimen of the graceful but artificial manner of the portrait painters of the time. The original study of the head of the Queen remains in the family of the artist, and now belongs to his grandson.

DURING the past month three new Active Members have been elected to the Art Union: Mr. G. W. H. RITCHIE, of New York, Mr. GEORGE INNESS, JR., of Montclair, N. J., and Mr. JOHANNES A. OERTEL, of Morgantown, N. C.

A JUST ENACTMENT.

IT appears from a recent number of *La Chronique des Arts* that the Commissioner of the Chamber of Deputies has accepted a proposition from N. Bardour declaring that "no person shall be allowed to reproduce, execute or represent publicly (*en vue du public*) the work of an artist without his consent, whatever may be the manner of reproduction, execution or representation.

This is a progressive step in the history of legislation that should be imitated by every country in which the claims of art are acknowledged as an important factor in civilization.

This action sweeps away by a single blow the obstructions to justice that were born of ignorance and have been fostered and continued by selfishness.

The right of a man to the produce of his hands is a fact that is universally recognized. It was probably one of the first ideas of justice that dawned upon the mind of the aboriginal man as he emerged from barbarism, but for thousands of years there appears to have been no claim even, for the right of property in anything that could not be either measured or weighed.

The patent and copyright laws as they formerly existed, and indeed as in many respects they now stand, were the first recognitions, imperfect as they were, that there was a property in the work of a man's brain that could be and ought to be protected by law; but in the laws enacted for this purpose, the new claims for property rights in brain work were made to give way to the laws that existed and the customs that prevailed in regard to other kinds of property. The old copyright law in this country only protected the mechanical means which were employed to reproduce the artist's design. A wood engraving, photograph or other reproduction was presented only as such—but the design that called for the employment of these mechanical means and brought them into existence was not entertained as a thing of any worth.

Some ten years ago, Congress was petitioned to enact laws declaring that the copyright of an original work of art inhered to the artist by virtue of his authorship, and could be used by other persons only with the written consent of the artist—but the congressional committee found that such an enactment, simple and just as it might be, would interfere with the elaborate patent and copyright laws. In the law that was passed, although an artist's design was protected as a design, yet the processes by which this protection was secured were so tedious, troublesome and disfiguring to their work that few artists have cared to avail themselves of it. [In the case of a painting or statue, the artist is required to